

Just A Thought

An Honors Thesis (MUST 495)

by

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Thesis Advisor
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Signed

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Abstract

Every music theory and composition major must complete a senior composition recital in order to graduate. Since the first day of my freshman year, I have been anticipating and preparing for the pieces that I would eventually compose and present at my own recital. From jazz tunes to celtic melodies to classical harmonies, I sought to compose a diverse spectrum of quality material. This project is a presentation of the process required to organize the recital, the material from the recital itself, and my post-recital reflections.

Acknowledgements

I would like to thank Dr. Derek Johnson for advising me through this project. An experienced and skilled composer himself, his guidance was crucial not only for preparing the recital, but also in composing several of the pieces that were presented on the recital itself.

I would also like to thank all of the musicians that played a part in recording "From Us To You," and especially to Ethan Hardwick, who mixed and mastered the track.

Lastly, I would like to thank my musical "kindred-spirit", Dr. Nagel, for his support and encouragement to me personally. His dedication as a teacher, passion for music, and laughter as a friend have truly impacted me as a composer and fellow traveler on this lifelong journey of learning.

Author's Statement

For my honors thesis, I presented a senior composition recital, which is also in partial fulfillment of the requirements for the degree of Bachelor of Music in music theory and composition. This was significant for me as a composer because, while I was not conducting any original research or “solving problems” for this recital, I was building on the information and skills that I’ve acquired over the last three years in private composition lessons with Professors Derek Johnson, Jody Nagel, and Michael Pounds. This project helped broaden my educational experience within my major by requiring me to “see it through to the end.” As a composition major, I’ve spent many hours writing music, but rarely have I needed to see a piece of music all the way from conception to performance.

This culmination of my compositional work here at BSU was also impactful for the audience members who attended, as it exposed many non-musicians to genres of music of which they were likely otherwise unaware (including classical techniques fused with Celtic styles, and musique concrete, which is the experimental style of processing recorded sounds and transforming and combining them into one composition to produce an aural montage).

Senior Composition Recital Reflection

From my "Author's Statement," my goals for this project were to coordinate and present a composition recital during which my original music would be performed by myself as well as other musicians that would last thirty to sixty minutes in duration. The purpose of this paper is to discuss in brief my rationale for selecting the pieces that I did, highlight a few key facets of the overall process, and summarize the experience.

For my senior composition recital, I chose nine different pieces that I felt accurately portrayed my compositional time here at Ball State. Furthermore, I sought to use as wide an array of instruments and styles as possible rather than having the recital revolve around the same sonic quality and style of music. The pieces were:

1. *Just a Thought* (soprano, alto, tenor, and baritone saxophones)
2. *The Journey Ahead* (fixed media; involving mainly piano and a few sound effects)
3. *The Finish* (violin and piano)
4. *An Ant's Walk* (fixed media; using manipulated sounds that I recorded in nature)
5. *From Us To You* (prerecorded; soprano and alto saxophones, trumpet, trombone, rhythm guitar, lead guitar, electric bass, piano, and drums)
6. *Raglan Road* (six voices and piano)
7. *The Scrawlings on the Headstone* (solo piano)
8. *Fiddle Caprice No. 1* (solo violin)
9. *Quartet for the Celts* (two violins, viola, and cello)

Other than Raglan Road (which is a well-known traditional Irish song that I arranged), all the music was original. Following this reflection paper, I have included the program notes that I provided for audience members at the recital, a copy of the original recital program, and all available scores.¹ Because I have already discussed each piece in at least some detail in the program notes, I will avoid redundancy and will simply suggest that the reader refer to those supplementary materials for further information on any particular piece.

Overall, I'm very pleased with the pieces that I selected from my portfolio. From the comments that I received after the recital, the audience enjoyed the variety as there were pieces on the program for a range of different levels of musical education. If I had to do everything over, I felt that the largest chink in my musical armor (as it were) was the scarcity of percussion throughout the recital. Other than the drum set in *From Us To You*, I had no un-pitched (or pitched, for that matter) percussion.² Several months before the recital, I had contacted a percussionist colleague to see if he would be interested in playing a marimba piece on my recital were I to compose one. Unfortunately, he had a sudden medical emergency that incapacitated him for several weeks, and as a result we were never able to make it happen in time.

Throughout the entire process, my biggest obstacle was obtaining performers. A few individuals had already agreed to play certain pieces months prior to the recital, but for some of the pieces, I was still searching desperately up until just a week before the recital. The most challenging to find were pianists, which surprised me (I would've thought that it would have been far easier considering the large number of piano performance majors at the school of

¹ *The Journey Ahead*, *An Ant's Walk*, and *Fiddle Caprice No. 1* were never notated.

² Pitched and un-pitched percussion refers to whether a percussion instrument has a single discernable "note" attached to it (pitched). Examples of pitched percussion would be the marimba, timpani, xylophone, or chimes. Examples of un-pitched percussion would be a cymbal, bass drum, snare drum, or tam-tam.

music). In total, I asked nearly two dozen pianists before I found someone who agreed to perform *The Scrawlings on the Headstone*.

After securing performers, the next most challenging aspect of the process was learning to coordinate rehearsals for seventeen very different schedules. Thankfully, the performers were flexible and agreeable, and in the end everything worked out well. Despite the successful outcome, there were several days when I had rehearsal after rehearsal scheduled back to back. I found it challenging to learn to shift mentally and “get in the zone” for each piece, not only as the composer, but also as a performer (as in the example of the string quartet).

One facet that I believe few non-musicians realize is just how much work is already completed prior to the semester of a student’s senior composition recital. Were I to try to compose all new material in time for a forty-five minute recital, find musicians, rehearse, and coordinate all the logistics in just a single semester, I would go crazy and it wouldn’t be much of a success. Rather, I had already done perhaps seventy-five or even eighty percent of the work prior to this semester. Each piece has taken dozens (if not hundreds) of hours to compose. It takes several more dozen hours to properly score the piece. I think that the average student perceives music as something that one just “whips up” (as evidenced by my telecommunications roommate who had the brilliant idea that he would compose the soundtrack for his movie using Apple’s “garage band” the night before it was due). Few people understand that music composition is a rigorous process of sitting at the piano for hours upon hours, sometimes spending half a day on five seconds of music. As an example, I spent nearly four days straight working through the middle piano section of *From Us To You*. The moment only lasts fifteen seconds, but they are the most crucial fifteen seconds of the entire piece, and I wanted it to be perfect. When the audience came to my recital, few audience members realized that I spent

weeks in front of a computer editing every single part note by note and dot by dot. To a lot of people, I think that the music more or less just “happens” when creative people simply “feel” the music.

I say all of this to highlight the fact that writing a reflection paper and assembling scores together is only the cherry on top, the last hundred yard stretch of a marathon that has been in progress for nearly four years. For any non-musicians reading this, I felt that it was important to communicate the magnitude of the amount of work that lies within just a few measures of a piece of well-written, well-performed music. Many hundreds of hours of man-power lie within this black binder, and though the majority of those are mine, no small portion belongs to dozens of musicians who have helped me with these pieces over the years.

While it was a long and demanding process, the end result of standing in front of an appreciative audience, having just had forty-five minutes of the best of my original work performed skillfully by a dozen and a half musicians was truly rewarding and marks a new chapter in my life as a composer.

Supplemental Material in the following order:

~ DVR

Tracks:

1. Senior Composition Recital video recording
2. The Journey Ahead
3. An Ant's Walk (stereo mastered edition)
4. From Us To You

~ Senior Composition Recital Program

~ Program Notes

~ Scores

1. Just A Thought (2015)
2. The Finish (2013)
3. From Us To You (2015)
4. Raglan Road (2016)
5. The Scrawlings on the Headstone (2015)
6. Quartet for the Celts (2014)



School of Music

Senior Recital

Wednesday, April 6, 2016
Choral Hall, 7:30 p.m.

NATHAN DAVIS, composition

Nathan Davis
(b. 1994)

Just a Thought (2015)

Dylan Keiser, soprano sax Sam Lock, alto sax
Kendell Fowler, tenor sax Kaleigh Wilder, baritone sax

The Journey Ahead (2015)

fixed media
Bobby Bennett, animation

The Finish (2013)

Nathan Davis, violin Stephen Weigel, piano

An Ant's Walk (2014)

fixed media

From Us To You (2015)

Patrick Kavanagh Raglan Road
(1904-1967)
arr. Nathan Davis

*Kristin Caviani, Will Haeberle, Rosie Hua, Matt Kimball,
Michael Pluckebaum, Valerie Weingart, voice
Joey McNamara, piano*

Nathan Davis The Scrawlings on the Headstone (2015)

Richard Anatone, piano

Fiddle Caprice No. 1 (2015)

Nathan Davis, violin

Quartet for the Celts (2014)

*Nathan Davis and Alex Holzman, violins
Amanda Smith, viola Naomi Rockenbaugh, cello*

Nathan Davis is a student of Derek Johnson, Keith Kothman,
Jody Nagel, and Michael Pounds.

This recital is presented in partial fulfillment of the requirements
for the degree Bachelor of Music in music theory and composition.

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School of Music  
COMING EVENTS

**DA Lecture Recital: Dustin Palmer, conducting**  
Thursday, April 7 | 12:00 p.m. | MIB-152  
**Junior Recital: Johnnie Taylor, baritone**  
Thursday, April 7 | 5:30 p.m. | Choral Hall  
**Junior Recital: Branden Downing, piano**  
Thursday, April 7 | 5:30 p.m. | Sursa Hall

Series LXX – Number 187

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Food and drink are prohibited in all concert halls; we request your cooperation.

# PROGRAM NOTES

Nathan Davis – Senior Composition Recital – April 6<sup>th</sup>, 2016

## JUST A THOUGHT (Fall 2015)

*Performed by Dylan Keiser, Sam Lock, Kendell Fowler, and Kaleigh Wilder (saxophones)*

The title “Just A Thought” reflects the short period of time that I spent composing the tune for this piece. Within twenty minutes of deciding that I wanted to write a jazz tune, I had the melody and chord structures complete. I then spent the next few months working out how I wanted to score it for four saxophones. The middle section focuses on a rhythmic ostinato with a slowly undulating harmony.

## THE JOURNEY AHEAD (FALL 2015)

*Animation by Bobby Bennett*

This project was part of an Honors science class that explored storytelling through landscapes. For “The Journey Ahead,” the viewer is taken on a journey through a woodland realm, over a mountain range, and across a vast desert. The piano music reflects the emotions of the various landscapes, from the serene forest, to the harsh sand dunes.

## THE FINISH (FALL 2013)

*Performed also by Stephen Weigel (piano)*

This was the first piece I composed at Ball State. My goal, in addition to creating successful counterpoint, was to write convincing and smooth modulations. Listen for the two main themes in the piece, as they come back at the end.

## AN ANT'S WALK (SPRING 2014)

I wanted to compose a musique concrète piece that truly *went* somewhere, that told a story. The result is “An Ant’s Walk,” where the listener experiences ordinary objects on an extraordinary level. I recorded all sound samples with a Zoom field recorder. The sounds include various manipulations of bark, sticks, grass, ice, water, pebbles, and large boulders. Throughout the piece, most sounds are introduced at a normal level (i.e. on a size we would typically encounter). Each sound is then transformed and expanded to the size that I perceive and an ant might experience (i.e. a pebble dropping in water might feel like being shelled by a WW2 Tiger tank). For those who are unfamiliar with musique concrete, it is “the experimental technique of musical composition using recorded sounds as raw material. The principle uses the assemblage of various natural sounds to produce an aural montage” (Encyclopedia Britannica).

## FROM US, TO YOU (SPRING 2015)

*Special thanks to Ethan Hardwick for recording and mixing*

By far my most ambitious project to date, I orchestrated and spearheaded the Letterman Project '15 to be a university-wide expression of students' gratitude to David Letterman in honor of his retirement from "Late Show" in May of 2015. The project involved over 300 Ball State students (as well as former president Paul Ferguson). Because I wanted the music to reflect multiple aspects of Letterman's career, the middle section (the piano solo) features both the Ball State University Alma mater, and David Letterman's Late Show theme. As a further tribute to the occasion, the orchestration is the exact same as Paul Shaffer's famous CBS orchestra.

## RAGLAN ROAD (SPRING 2016)

*Performed by Kristin Caviani, Will Haeberle, Rosie Hua, Matt Kimball, Michael Pluckebaum, and Valerie Weingart (voices) and also Joey McNamara (piano)*

This is my arrangement of the poem by Patrick Kavanagh set to the traditional Irish tune titled "The Dawning of the Day."

On Raglan Road on an Autumn Day,  
I saw her first and knew  
That her dark hair would weave a snare  
That I might someday rue.  
I saw the danger, yet I passed  
Along the enchanted way  
And I said let grief be a falling leaf  
At the dawning of the day.

I gave her the gifts of the mind.  
I gave her the secret signs  
That's known to artists who have known  
*(That's known to those)*  
True gods of sound and stone.  
*(Gods of stone)*  
And word and tint without a stint  
*(And words, words, words to say)*  
I gave her poems to say  
*(With her own name)*  
With her own name there and her own dark hair  
*(Dark hair)*  
Like clouds o'r fields of May.  
*(Clouds o'r fields of May)*

On a quiet street where old ghosts meet,  
I see her walking now  
Away from me so hurriedly  
*(I walk away so hurriedly)*  
My reason must allow,  
*(Because he did not love me)*  
That I have loved not as I should  
*(I'm only clay, he's only clay)*  
A creature made of clay.  
*(We'll lose our wings)*  
When the angel woos the clay, he'll lose  
*(Love our wings, lose our wings)*  
His wings at the dawn of the day.  
*(At the dawning of the day)*

## THE SCRAWLINGS ON THE HEADSTONE (SPRING 2015)

*Performed by Richard Anatone (piano)*

I composed this short piece for solo piano during the same semester as my course in 18<sup>th</sup> century counterpoint. The opening section features invertible counterpoint (melody and harmony lines that function both above and below each other), while the middle section focuses on a sequenced harmonic phrase. At the end of the piece, the opening motive is heard again, but staggered and interrupted, as if the one reading the scrawlings on the headstone simply can't move past some grievous text inscribed at its base.

## FIDDLE CAPRICE NO. 1 (SPRING 2013)

Sometimes a composer slaves for weeks and months to fully envision a piece, and sometimes it just comes into view suddenly. Fiddle Caprice No. 1 fits into the latter category – a lively tune that spontaneously jumped into my fingers when I was in the mood of “play first and analyze later.”

## QUARTET FOR THE CELTS (FALL 2014)

*Performed also by Alex Holzman (violin), Amanda Smith (viola), and Naomi Rockenbaugh (cello)*

I believe that the string quartet is among the most effective of chamber ensembles when orchestrated correctly. As a traditional celtic musician, I sought to find a truly celtic work written specifically for a string quartet. When I found none, I resolved to compose a work that would authentically combine Irish melodies with classical techniques. The result is a piece that holds a unique place in my heart as a composer, violinist, and musician.

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I'd like to thank my family and friends for supporting me in my musical endeavors. A few people in particular warrant mentioning by name:

- ~ Sarah Davis (my mom), for faithfully taking me to music lessons even when I wanted to quit,
- ~ William Davis (my dad), for his constant friendship and encouragement,
- ~ Jody Nagel, whose teaching has inspired me in ways few ever have and I suspect few ever will,
- ~ Bobby Bennett and Ethan Hardwick, for being two of the greatest friends and fellow musicians anyone could ask for.

Thank you for coming! I hope hearing my music blesses you even half as much as it blesses me to be able to share it.



♩ = 150

# Just A Thought

Nathan Davis

Soprano Sax

Alto Sax

Tenor Sax

Baritone Sax

Measures 1-4 of the musical score. The Soprano Sax part is silent. The Alto, Tenor, and Baritone Sax parts play a rhythmic pattern of eighth notes with triplets. Dynamics are *f* (forte) and *p* (piano). The key signature has one flat (Bb) and the time signature is 3/4.

Measures 5-8 of the musical score. The Soprano Sax part plays a melodic line with triplets, starting with a *f* (forte) dynamic. The other sax parts provide harmonic support with sustained notes and some triplet patterns. Dynamics include *mf* (mezzo-forte).

Measures 9-12 of the musical score. The Soprano Sax part continues its melodic line with triplets, marked *mf*. The other sax parts maintain their harmonic support. Dynamics include *mp* (mezzo-piano).



13

Measures 13-16 of the musical score. The system consists of four staves. The first staff (treble clef) begins with a forte (*f*) dynamic and contains a triplet of eighth notes in measure 14. The second staff (treble clef) starts with a mezzo-forte (*mf*) dynamic. The third staff (bass clef) also starts with a mezzo-forte (*mf*) dynamic. The fourth staff (bass clef) starts with a mezzo-forte (*mf*) dynamic. The music features various note values, including half notes, quarter notes, and eighth notes, with some notes beamed together.

17

Measures 17-20 of the musical score. The system consists of four staves. The first staff (treble clef) contains a triplet of eighth notes in measure 17. The second staff (treble clef) has a whole note in measure 17. The third staff (bass clef) has a whole note in measure 17. The fourth staff (bass clef) has a whole note in measure 17. The music continues with various note values and rests.

21

Measures 21-24 of the musical score. The system consists of four staves. The first staff (treble clef) begins with a fortissimo (*ff*) dynamic and contains two triplets of eighth notes in measure 21. The second staff (treble clef) starts with a forte (*f*) dynamic. The third staff (bass clef) starts with a forte (*f*) dynamic. The fourth staff (bass clef) starts with a forte (*f*) dynamic. The music features various note values, including half notes, quarter notes, and eighth notes, with some notes beamed together.

25

Measures 25-28 of the musical score. The score is written for four staves. The first staff (treble clef) starts with a half note G4, marked *mf*. The second staff (treble clef) has a half note G4 marked *mp*, followed by a triplet of eighth notes (A4, B4, C5) marked *p*. The third staff (bass clef) has a half note G3 marked *mp*, followed by a triplet of eighth notes (F3, E3, D3) marked *p*. The fourth staff (bass clef) has a half note G2 marked *mp*, followed by a triplet of eighth notes (F2, E2, D2) marked *p*. Measures 26-28 show a crescendo from *p* to *f* in the second and third staves, with triplets of eighth notes. The first and fourth staves have whole notes: G4 in measure 26, A4 in measure 27, and B4 in measure 28.

29

Measures 29-32 of the musical score. The first staff (treble clef) has a half note G4 marked *f*, followed by a triplet of eighth notes (A4, B4, C5) marked *f*. The second staff (treble clef) has a half note G4 marked *f*, followed by a triplet of eighth notes (A4, B4, C5) marked *f*. The third staff (bass clef) has a half note G3 marked *mf*, followed by a triplet of eighth notes (F3, E3, D3) marked *mf*. The fourth staff (bass clef) has a half note G2 marked *mf*, followed by a triplet of eighth notes (F2, E2, D2) marked *mf*. Measures 30-32 show a crescendo from *mf* to *f* in the second and third staves, with triplets of eighth notes. The first and fourth staves have whole notes: G4 in measure 29, A4 in measure 30, and B4 in measure 31.

33

Measures 33-36 of the musical score. The first staff (treble clef) has a half note G4 marked *mp*, followed by a triplet of eighth notes (A4, B4, C5) marked *mp*. The second staff (treble clef) has a half note G4 marked *mp*, followed by a triplet of eighth notes (A4, B4, C5) marked *mp*. The third staff (bass clef) has a half note G3 marked *p*, followed by a triplet of eighth notes (F3, E3, D3) marked *p*. The fourth staff (bass clef) has a half note G2 marked *p*, followed by a triplet of eighth notes (F2, E2, D2) marked *p*. Measures 34-36 show a crescendo from *p* to *f* in the second and third staves, with triplets of eighth notes. The first and fourth staves have whole notes: G4 in measure 33, A4 in measure 34, and B4 in measure 35.



37

*mf*

*mf*

*mf*

*mf*

41

*p sub*

*p sub*

*p sub*

*p sub*

45

*f*

*f*

*f*

*f*



49

*mp* *f*

53

*p* *f*

57

*p* *mf*



61

*pp* *mf* *p*

65

*mf* *f*

69

*p sub* *f*



73

Musical score for measures 73-76. The score is written for four staves (two treble and two bass clefs). Measures 73 and 74 feature triplets in the treble staves and single notes in the bass staves. Measures 75 and 76 feature triplets in the treble staves and single notes in the bass staves. Dynamics are marked *mf* for measures 73-74 and *mp* for measures 75-76.

*mf* *mp*

77

Musical score for measures 77-80. The score is written for four staves (two treble and two bass clefs). Measures 77 and 78 feature triplets in the treble staves and single notes in the bass staves. Measures 79 and 80 feature single notes in the treble staves and triplets in the bass staves. Dynamics are marked *p* for measures 77-78 and *f* for measures 79-80.

*p* *f*

81

Musical score for measures 81-84. The score is written for four staves (two treble and two bass clefs). Measures 81 and 82 feature single notes in the treble staves and triplets in the bass staves. Measures 83 and 84 feature triplets in the treble staves and single notes in the bass staves.



85

*mf*

*mf*

*mf*

89

*p*

*mf*

*p*

*mf*

*p*

*mf*

93

*p*

*p*

*p*

*p*

97

*mf*

*mf*

*mf*

101

*f*

*p*

*f*

*p*

*mf*

*mf*

105

*mf*

*p*

*mf*



109

Measures 109-112 of the musical score. The system consists of four staves. Measures 109 and 110 feature a piano introduction with a forte (*f*) dynamic in the first two staves and a piano (*p*) dynamic in the last two. Triplet markings are present in measures 109 and 110. Measures 111 and 112 continue the piano introduction with a piano (*p*) dynamic. The key signature changes from one flat to two flats between measures 111 and 112.

113

Measures 113-116 of the musical score. The system consists of four staves. Measures 113 and 114 feature a forte (*f*) dynamic in the first two staves and a mezzo-forte (*mf*) dynamic in the last two. Triplet markings are present in measures 113 and 114. Measures 115 and 116 continue the forte (*f*) dynamic in the first two staves and a mezzo-forte (*mf*) dynamic in the last two. The key signature changes from two flats to one flat between measures 115 and 116.

117

Measures 117-120 of the musical score. The system consists of four staves. Measures 117 and 118 feature a mezzo-forte (*mf*) dynamic in the first two staves and a mezzo-piano (*mp*) dynamic in the last two. Triplet markings are present in measures 117 and 118. Measures 119 and 120 continue the mezzo-forte (*mf*) dynamic in the first two staves and a mezzo-piano (*mp*) dynamic in the last two. The key signature changes from one flat to two flats between measures 119 and 120.



121

ff *f*

125

*mf* *f*

129

*f* *p* *mf* *f* *p*



133

Measures 133-136 of the piece "Just A Thought". The score is written for three staves: Treble, Middle, and Bass. Measures 133 and 134 feature a melody in the Treble staff with eighth-note triplets. The Middle staff provides accompaniment with eighth-note triplets. Measures 135 and 136 continue the melody and accompaniment. Dynamic markings include *ff* (fortissimo) at the start of measure 135 and *mf* (mezzo-forte) at the start of measure 136. The Bass staff is mostly empty, with a few notes in measure 136.

137

Measures 137-140 of the piece "Just A Thought". The score is written for three staves: Treble, Middle, and Bass. Measures 137 and 138 feature a melody in the Treble staff with eighth-note triplets. The Middle staff provides accompaniment with eighth-note triplets. Measures 139 and 140 continue the melody and accompaniment. Dynamic markings include *p* (piano) at the start of measure 137 and *f* (forte) at the start of measure 138. The Bass staff is mostly empty, with a few notes in measure 140.

141

Measures 141-144 of the piece "Just A Thought". The score is written for three staves: Treble, Middle, and Bass. Measures 141 and 142 feature a melody in the Treble staff with eighth-note triplets. The Middle staff provides accompaniment with eighth-note triplets. Measures 143 and 144 continue the melody and accompaniment. Dynamic markings include *f* (forte) at the start of measure 141 and *mf* (mezzo-forte) at the start of measure 142. The Bass staff is mostly empty, with a few notes in measure 144.

145

Measures 145-148 of the musical score. The score is written for four staves (two treble and two bass). Measure 145 has a treble staff with a whole rest and a bass staff with a whole rest. Measure 146 has a treble staff with a half note G4, a quarter note F#4, and a quarter note E4, with a triplet of eighth notes G4, F#4, E4. Measure 147 has a treble staff with a half note G4, a quarter note F#4, and a quarter note E4, with a triplet of eighth notes G4, F#4, E4. Measure 148 has a treble staff with a half note G4, a quarter note F#4, and a quarter note E4, with a triplet of eighth notes G4, F#4, E4. The bass staff in measure 148 has a half note G3, a quarter note F#3, and a quarter note E3, with a triplet of eighth notes G3, F#3, E3. Dynamics include *p* (piano) and *f* (forte).

149

Measures 149-152 of the musical score. The score is written for four staves (two treble and two bass). Measure 149 has a treble staff with a half note G4, a quarter note F#4, and a quarter note E4, with a triplet of eighth notes G4, F#4, E4. Measure 150 has a treble staff with a half note G4, a quarter note F#4, and a quarter note E4, with a triplet of eighth notes G4, F#4, E4. Measure 151 has a treble staff with a half note G4, a quarter note F#4, and a quarter note E4, with a triplet of eighth notes G4, F#4, E4. Measure 152 has a treble staff with a half note G4, a quarter note F#4, and a quarter note E4, with a triplet of eighth notes G4, F#4, E4. The bass staff in measure 152 has a half note G3, a quarter note F#3, and a quarter note E3, with a triplet of eighth notes G3, F#3, E3. Dynamics include *p* (piano) and *f* (forte).

153

Measures 153-156 of the musical score. The score is written for four staves (two treble and two bass). Measure 153 has a treble staff with a half note G4, a quarter note F#4, and a quarter note E4, with a triplet of eighth notes G4, F#4, E4. Measure 154 has a treble staff with a half note G4, a quarter note F#4, and a quarter note E4, with a triplet of eighth notes G4, F#4, E4. Measure 155 has a treble staff with a half note G4, a quarter note F#4, and a quarter note E4, with a triplet of eighth notes G4, F#4, E4. Measure 156 has a treble staff with a half note G4, a quarter note F#4, and a quarter note E4, with a triplet of eighth notes G4, F#4, E4. The bass staff in measure 156 has a half note G3, a quarter note F#3, and a quarter note E3, with a triplet of eighth notes G3, F#3, E3. Dynamics include *p* (piano), *mf* (mezzo-forte), and *f* (forte).



157

Musical score for measures 157-160. The score is written for four staves (two treble and two bass). Measures 157-160 contain various musical notations including eighth notes, quarter notes, and half notes, with many triplets indicated by a '3' and a bracket. The key signature has one flat (B-flat). The time signature is 4/4.

161

Musical score for measures 161-164. The score is written for four staves (two treble and two bass). Measures 161-164 contain various musical notations including eighth notes, quarter notes, and half notes, with many triplets indicated by a '3' and a bracket. The key signature has one flat (B-flat). The time signature is 4/4. The dynamic marking *mp* (mezzo-piano) is present in measures 163 and 164.

165

Musical score for measures 165-168. The score is written for four staves (two treble and two bass). Measures 165-168 contain various musical notations including eighth notes, quarter notes, and half notes, with many triplets indicated by a '3' and a bracket. The key signature has one flat (B-flat). The time signature is 4/4. The dynamic marking *mp* (mezzo-piano) is present in measures 165, 166, and 168.



169

Measures 169-172 of the musical score. The score is written for four staves (two treble and two bass). Measures 169 and 170 feature triplet eighth notes in the treble staves and quarter notes in the bass staves. Measures 171 and 172 feature a forte (*ff*) dynamic and triplet eighth notes in the treble staves, and quarter notes in the bass staves. The key signature has one flat (B-flat).

173

Measures 173-176 of the musical score. The score is written for four staves (two treble and two bass). Measures 173 and 174 feature triplet eighth notes in the treble staves and quarter notes in the bass staves. Measures 175 and 176 feature a forte (*f*) dynamic and triplet eighth notes in the treble staves, and quarter notes in the bass staves. The key signature has one flat (B-flat).

177

Measures 177-180 of the musical score. The score is written for four staves (two treble and two bass). Measures 177 and 178 feature a mezzo-piano (*mp*) dynamic and triplet eighth notes in the treble staves, and quarter notes in the bass staves. Measures 179 and 180 feature a forte (*f*) dynamic and triplet eighth notes in the treble staves, and quarter notes in the bass staves. The key signature has one flat (B-flat).



181

mp

mp

mp

mp

185

f

f

f

f

189

mf

mf

mf

mf

rit.

mp

mp

mp

p

p

p

p

# The Finish

Nathan Davis

♩=80

Violin

Piano

*p* *mf*

Vln.

Pno.

*p*

Vln.

Pno.

*p dolce* *f* *mp*



10

Vln.

Pno.

13

Vln.

Pno.

16

Vln.

Pno.

# The Finish

3

19

Vln.

Pno.

*p*

*f*

3

22

Vln.

Pno.

25

Vln.

Pno.



28

Vln.

Pno.

Measures 28-30. Violin part: Treble clef, key of D major (two sharps). Measure 28: D4 quarter, E4 quarter, F#4 quarter. Measure 29: G4 quarter, A4 quarter, B4 quarter. Measure 30: C5 quarter, B4 quarter, A4 quarter. Piano part: Treble and Bass clefs. Measure 28: Treble has eighth-note runs; Bass has quarter notes. Measure 29: Treble has eighth-note runs; Bass has quarter notes. Measure 30: Treble has eighth-note runs; Bass has quarter notes.

31

Vln.

Pno.

Measures 31-33. Violin part: Treble clef, key of D major. Measure 31: D4 quarter, E4 quarter, F#4 quarter. Measure 32: Three eighth-note triplets (G4, A4, B4). Measure 33: C5 quarter, then a whole rest. Piano part: Treble and Bass clefs. Measure 31: Treble has eighth-note runs; Bass has quarter notes. Measure 32: Treble has eighth-note triplets; Bass has quarter notes. Measure 33: Treble has a forte (f) section with sixteenth-note runs; Bass has quarter notes.

34

Vln.

Pno.

Measures 34-36. Violin part: Treble clef, key of D major. Measures 34-36: Whole rests. Piano part: Treble and Bass clefs. Measure 34: Treble has sixteenth-note runs; Bass has quarter notes. Measure 35: Treble has sixteenth-note runs; Bass has quarter notes. Measure 36: Treble has sixteenth-note runs; Bass has quarter notes.

37

Vln.

Pno.

*rit.* ----- *a tempo*

*p* *dolce*

40

Vln.

Pno.

43

Vln.

Pno.

*f* *f*



46

Vln.

Pno.

49

Vln.

Pno.

52

Vln.

Pno.

*f*

55

Vln.

Pno.

58

Vln.

Pno.

61

Vln.

Pno.

*ff*

*ff*

3



## The Finish

Vln. 64

Pno. 64

*f*



Vln. 67

Pno. 67

*p* *f*



Vln. 71

Pno. 71

*rit.* *f cantabile* *p* *rit.* *pp*



# To You, From Us

Nathan Davis

♩. = 110

Piano

A E F#m D maj7/E E7 F#m F(add2)

Soprano Sax

Alto Sax

Trompet in Bb

Trombone

Electric Guitar 1

Electric Guitar 2

Electric Bass

Drum Set



# To You, From Us

2/6

Pno.

F#m G(add2) B<sup>9</sup>/D A E

S. Sax.

A. Sax.

B<sup>b</sup> Tpt.

Tbn.

E.Gtr. 1

E.Gtr. 2

E.B.

D. S.

*f*

This musical score is for the piece 'To You, From Us' in 2/6 time, featuring a key signature of three sharps (F#, C#, G#). The score is arranged for a band with the following parts: Piano (Pno.), Saxophone (S. Sax.), Alto Saxophone (A. Sax.), B-flat Trumpet (B<sup>b</sup> Tpt.), Trombone (Tbn.), Electric Guitar 1 (E.Gtr. 1), Electric Guitar 2 (E.Gtr. 2), Electric Bass (E.B.), and Double Bass (D. S.). The piano part provides harmonic support with chords F#m, G(add2), B<sup>9</sup>/D, A, and E. The saxophone parts have melodic lines, with the S. Sax. part starting a phrase in measure 4 marked with a forte (*f*) dynamic. The guitar and bass parts follow the harmonic structure, with the E.B. part providing a steady bass line. The double bass part features a rhythmic pattern of eighth notes with accents. The score is divided into measures by vertical bar lines, and the key signature is indicated by three sharps at the beginning of each staff.

# To You, From Us

3

*II*

Pno.

F#m Dmaj7/E E7 F#m F(add2) F#m G(add2)

S. Sx.

A. Sx.

B♭ Tpt.

Tbn.

*II*

E.Gtr. 1

F#m Dmaj7/E E7 F#m F(add2) F#m G(add2)

E.Gtr. 2

F#m Dmaj7/E E7 F#m F(add2) F#m G(add2)

E.B.

*II*

D. S.

The musical score is for a piece titled "To You, From Us". It is a 3-page score, with this being page 3. The key signature is F# major (three sharps: F#, C#, G#). The time signature is 4/4. The score includes parts for Piano (Pno.), Saxophone (S. Sx. and A. Sx.), Trumpet (B♭ Tpt.), Trombone (Tbn.), Electric Guitar 1 (E.Gtr. 1), Electric Guitar 2 (E.Gtr. 2), Electric Bass (E.B.), and Drums (D. S.). The piano part features a series of chords: F#m, Dmaj7/E, E7, F#m, F(add2), F#m, and G(add2). The saxophone parts have melodic lines, with the alto saxophone (A. Sx.) playing a more active role than the soprano saxophone (S. Sx.). The brass section (Trumpet and Trombone) is mostly silent, indicated by whole rests. The electric guitar parts (E.Gtr. 1 and E.Gtr. 2) play a similar chordal pattern to the piano. The electric bass (E.B.) plays a simple bass line. The drums (D. S.) play a steady rhythm, indicated by 'x' marks on the snare and cymbal lines.



To You, From Us

4  
16

Pno.

D(add2) A Bm7 F#m7 C#m Dm

S. Sx.

A. Sx.

B $\flat$  Tpt.

Tbn.

E.Gtr. 1

E.Gtr. 2

E.B.

D. S.

16

This musical score is for the piece 'To You, From Us'. It is written for a five-piece band. The piano part features a series of chords: D(add2), A, Bm7, F#m7 C#m, and Dm. The saxophone section includes a solo for the Soprano Saxophone in the second measure. The brass section (Bb Trumpet and Trombone) is mostly silent. The guitar section (Electric Guitar 1, Electric Guitar 2, and Electric Bass) follows the piano's harmonic structure. The drum section (Drum Set) provides a steady rhythmic accompaniment throughout the piece.

21

Pno.

A F#m A Esus E A E

S. Sax.

*mp* *f*

A. Sax.

*mf*

B♭ Tpt.

Tbn.

E.Gtr. 1

A F#m A Esus E A E

E.Gtr. 2

A F#m A Esus E A E

E.B.

21

D. S.



To You, From Us

6  
26

Pno.

F#m D maj7/E E7 F#m F(add2) F#m

S. Sax.

A. Sax.

Bb Tpt.

Tbn.

E.Gtr. 1

E.Gtr. 2

E.B.

D. S.

26

## To You, From Us

7

31

Pno.

G(add2) D(add2) A Bm7 F#m7 C#m

31

S. Sx.

A. Sx.

31

Bb Tpt.

Tbn.

31

E.Gtr. 1

E.Gtr. 2

E.B.

31

D. S.



# To You, From Us

8  
36

Pno.

B $\flat$ /D A F $\sharp$ m E G

S. Sax.

*mp*

A. Sax.

*mp*

B $\flat$  Tpt.

Tbn.

E.Gtr. 1

B $\flat$ /D A F $\sharp$ m E G

E.Gtr. 2

B $\flat$ /D A F $\sharp$ m E G

E.B.

D. S.

36

The musical score is for a piece titled "To You, From Us". It is written for a band and includes parts for Piano (Pno.), Saxophone (S. Sax.), Alto Saxophone (A. Sax.), B-flat Trumpet (B $\flat$  Tpt.), Trombone (Tbn.), Electric Guitar 1 (E.Gtr. 1), Electric Guitar 2 (E.Gtr. 2), Electric Bass (E.B.), and Double Bass (D. S.). The score is divided into two systems. The first system starts at measure 8 and ends at measure 36. The second system starts at measure 36 and ends at measure 40. The key signature is one sharp (F#), and the time signature is 4/4. The piano part provides harmonic support with chords B $\flat$ /D, A, F $\sharp$ m, E, and G. The saxophones play melodic lines, with the alto saxophone playing a more active role than the soprano saxophone. The brass section (trumpet and trombone) is mostly silent, providing a harmonic backdrop. The electric guitar and electric bass parts are also mostly silent, with the electric guitar playing a few chords. The double bass part is a simple, steady bass line.

41

Pno.

F, C Eb

S. Sax.

A. Sax.

B $\flat$  Tpt.

Tbn.

*f*

E.Gtr. 1

E.Gtr. 2

F C Eb

F C Eb

E.B.

D. S.

41

The musical score for measures 41-45 of 'To You, From Us' is arranged for a large ensemble. The piano part (Pno.) features a bass line with sustained notes F, C, and Eb. The saxophones (S. Sax. and A. Sax.) are mostly silent. The trumpets (B $\flat$  Tpt.) and trombones (Tbn.) play a melodic line starting at measure 41. The electric guitars (E.Gtr. 1 and E.Gtr. 2) and electric bass (E.B.) are also mostly silent. The double bass (D. S.) plays a rhythmic pattern of eighth notes.



To You, From Us

10  
46

Pno.

Piano score for measures 10-46. The right hand is mostly silent, with rests. The left hand features a melodic line with a half note G (labeled) and a half note Bb (labeled) in measures 10-46.

S. Sax.

Soprano Saxophone part for measures 10-46, consisting of whole rests.

A. Sax.

Alto Saxophone part for measures 10-46, consisting of whole rests.

Bb Tpt.

Bb Trumpet part for measures 10-46, featuring a melodic line with eighth and quarter notes.

Tbn.

Trombone part for measures 10-46, featuring a melodic line with eighth and quarter notes.

E.Gtr. 1

Electric Guitar 1 part for measures 10-46, consisting of whole rests.

E.Gtr. 2

Electric Guitar 2 part for measures 10-46, featuring a melodic line with a half note G (labeled) and a half note Bb (labeled) in measures 10-46.

E.B.

Electric Bass part for measures 10-46, featuring a melodic line with a half note G (labeled) and a half note Bb (labeled) in measures 10-46.

D. S.

Drum Set part for measures 10-46, featuring a rhythmic pattern with eighth and quarter notes.

51

Pno.

51

S. Sx.

A. Sx.

51

B $\flat$  Tpt.

Tbn.

51

E.Gtr. 1

E.Gtr. 2

E.B.

51

D. S.

F Eb

F Eb

F Eb



12  
56

61

Pno.

A m A $\flat$ (add2) A m B $\flat$ (add2) F(add2) C Dm7

61

S. Sax.

A. Sax.

61

B $\flat$  Tpt.

Tbn.

61

E.Gtr. 1

A m A $\flat$ (add2) A m B $\flat$ (add2) F(add2) C Dm7

E.Gtr. 2

A m A $\flat$ (add2) A m B $\flat$ (add2) F(add2) C Dm7

E.B.

61

D. S.

The musical score is arranged in a system with seven staves. The piano part (Pno.) is the first staff, showing a bass line with chords: Am, Ab(add2), Am, Bb(add2), F(add2), C, and Dm7. The saxophones (S. Sax. and A. Sax.) are the second and third staves, both with rests. The trumpet (Bb Tpt.) and trombone (Tbn.) are the fourth and fifth staves, with melodic lines. The electric guitar parts (E.Gtr. 1, E.Gtr. 2) and electric bass (E.B.) are the sixth, seventh, and eighth staves, with a rhythmic pattern. The drums (D. S.) are the ninth staff, with a steady beat.



# To You, From Us

14  
67

Pno.

Am7 Em

D<sup>♯</sup>/F

C

Am

C

S. Sx.

A. Sx.

B<sup>♭</sup> Tpt.

Tbn.

*mp*

*f*

*mp*

*f*

E.Gtr. 1

Am7 Em

D<sup>♯</sup>/F

C

Am

C

E.Gtr. 2

Am7 Em

D<sup>♯</sup>/F

C

Am

C

E.B.

67

D. S.

# To You, From Us

15

72 *rit.* ♩. = 110

Pno. *dolce mf*

G sus G C B $\flat$  Am7

S. Sx.

A. Sx.

B $\flat$  Tpt. *mp*

Tbn.

E.Gtr. 1

E.Gtr. 2 G sus G

E.B. G sus G

D. S.



To You, From Us

16  
78

Pno.

Em7

Fmaj7

D<sup>ø</sup>

*cresc. poco a poco*

C

F<sup>ø</sup>

F

Am

B<sup>b</sup>

78  
S. Sax.

A. Sax.

78  
B<sup>b</sup> Tpt.

Tbn.

78  
E.Gtr. 1

E.Gtr. 2

E.B.

78  
D. S.

# To You, From Us

17

Pno.

85

Am Abaug C E F#

*f*

S. Sx.

85

A. Sx.

B $\flat$  Tpt.

85

Tbn.

E.Gtr. 1

85

E.Gtr. 2

E.B.

D. S.

85



## To You, From Us

18  
91

Pno.

*ff* *f*

F A $\flat$  B $\flat$  E $\flat$  B $\flat$

S. Sx.

A. Sx.

B $\flat$  Tpt.

Tbn.

*f* *f* *f*

E.Gtr. 1

E.Gtr. 2

E.B.

D. S.

$\text{♩} = 110$

# To You, From Us

19

96

Pno.

Cm A $\flat$ maj 7/B $\flat$  B $\flat$ 7 Cm B(add2) Cm D $\flat$ (add2)

S. Sx.

A. Sx.

B $\flat$  Tpt.

Tbn.

E.Gtr. 1

Cm A $\flat$ maj 7/B $\flat$  B $\flat$ 7 Cm B(add2) Cm D $\flat$ (add2)

E.Gtr. 2

Cm A $\flat$ maj 7/B $\flat$  B $\flat$ 7 Cm B(add2) Cm D $\flat$ (add2)

E.B.

96

D. S.



# To You, From Us

20  
101

Pno.

*mf*

Ab(add2) Eb Fm7 Cm7 Gm F<sup>ø</sup>/Ab

S. Sax.

*mf*

A. Sax.

*mf* *mp*

B<sup>b</sup> Tpt.

*mf* *mp*

Tbn.

*mf* *mp*

E.Gtr. 1

Ab(add2) Eb Fm7 Cm7 Gm F<sup>ø</sup>/Ab

E.Gtr. 2

Ab(add2) Eb Fm7 Cm7 Gm F<sup>ø</sup>/Ab

E.B.

101

D. S.

Detailed description: This is a page of a musical score for the piece 'To You, From Us'. The page contains staves for Piano (Pno.), Saxophone (S. Sax., A. Sax.), Trumpet (B<sup>b</sup> Tpt.), Trombone (Tbn.), Electric Guitar 1 (E.Gtr. 1), Electric Guitar 2 (E.Gtr. 2), Electric Bass (E.B.), and Drums (D. S.). The score is divided into two systems. The first system starts at measure 20, and the second system starts at measure 101. The piano part includes chords: Ab(add2), Eb, Fm7, Cm7 Gm, and F<sup>ø</sup>/Ab. The saxophone and brass parts have dynamics of *mf* and *mp*. The guitar and bass parts also include the same chord sequence. The drum part features a pattern of 'x' marks indicating hits.

106

Pno.

E $\flat$  Cm B $\flat$  D $\flat$  B

S. Sx.

*mf* *f*

A. Sx.

*mf* *f*

B $\flat$  Tpt.

*mf* *f*

Tbn.

*mf* *f*

106

E.Gtr. 1

E $\flat$  Cm B $\flat$  D $\flat$  B

E.Gtr. 2

E $\flat$  Cm B $\flat$  D $\flat$  B

E.B.

106

D. S.



# To You, From Us

22  
III

Pno.

S. Sx.

III

A. Sx.

Bb Tpt.

III

Tbn.

E.Gtr. 1

III

E.Gtr. 2

E.B.

D. S.

III

116

Pno.

E Db E

S. Sx.

A. Sx.

*mf*

*mf*

B $\flat$  Tpt.

Tbn.

E

116

E.Gtr. 1

Db E

E.Gtr. 2

E Db E

E Db E

E.B.

116

D. S.

Detailed description of the musical score: The score is for measures 116 through 120. The key signature has two flats (Bb and Eb). The piano part (Pno.) has a treble staff with rests and a bass staff with sustained notes E, Db, and E. The saxophones (S. Sx. and A. Sx.) and Bb trumpet (B $\flat$  Tpt.) enter at measure 116 with a melodic line. The trombone (Tbn.) and electric guitar 1 (E.Gtr. 1) also enter at measure 116. The electric guitar 2 (E.Gtr. 2) and electric bass (E.B.) have sustained notes E, Db, and E. The drums (D. S.) play a steady eighth-note pattern throughout the measures.



# To You, From Us

24  
121

Pno.

Chords: B, Ab, Bbsus, Bb

S. Sx.

121

A. Sx.

Bb Tpt.

121

Tbn.

E.Gtr. 1

121

E.Gtr. 2

E.B.

D. S.

121

# To You, From Us

25

126

**Pno.**

*f*

E $\flat$  B $\flat$  Cm A $\flat$ maj7/B $\flat$  B $\flat$ 7 Cm B(add2)

126

**S. Sx.**

*f*

126

**A. Sx.**

*f*

126

**B $\flat$  Tpt.**

*f*

126

**Tbn.**

*f*

126

**E.Gtr. 1**

E $\flat$  B $\flat$  Cm A $\flat$ maj7/B $\flat$  B $\flat$ 7 Cm B(add2)

126

**E.Gtr. 2**

E $\flat$  B $\flat$  Cm A $\flat$ maj7/B $\flat$  B $\flat$ 7 Cm B(add2)

126

**E.B.**

E $\flat$  B $\flat$  Cm A $\flat$ maj7/B $\flat$  B $\flat$ 7 Cm B(add2)

126

**D. S.**



## To You, From Us

26  
131

Pno.

Cm Db(add2) Ab(add2) Eb Fm7

S. Sax.

A. Sax.

Bb Tpt.

Tbn.

E.Gtr. 1

E.Gtr. 2

E.B.

D. S.

131

136

Pno.

Cm7 Gm F $\sharp$ /A $\flat$  Cm7 Gm A $\flat$ maj Cm7 Gm

f mp f

S. Sax.

A. Sax.

B $\flat$  Tpt.

Tbn.

f mp f

E.Gtr. 1

E.Gtr. 2

E.B.

Cm7 Gm F $\sharp$ /A $\flat$  Cm7 Gm A $\flat$ maj Cm7 Gm

Cm7 Gm F $\sharp$ /A $\flat$  Cm7 Gm A $\flat$ maj Cm7 Gm

D. S.

136



# To You, From Us

28  
141

*rit.*

Pno.

*mp*

*Abm* *Ebsus* *Ebmaj7*

S. Sx.

*f* *mp*

A. Sx.

*f* *mp*

B $\flat$  Tpt.

*f* *mp*

Tbn.

*f* *mp*

E.Gtr. 1

*f* *mp*

*Abm* *Ebsus* *Ebmaj7*

E.Gtr. 2

*Abm* *Ebsus* *Ebmaj7*

E.B.

*Abm* *Ebsus* *Ebmaj7*

D. S.

*mp*

# Raglan Road

Patrick Kavanagh  
arr. Nathan Davis

♩ = 85

Alto

Baritone

Piano

*dolce* *p*

4

*f*

On Rag - lan Road on an Au - tumn day I saw her first and knew, That

9

her dark hair would weave a snare That I might some - day rue. I

*f*

I



13

saw the dan - ger — yet I ——— passed A - long the en - chant - ed way. And I

8

saw the dan - ger — yet I passed A - long the en - chant - ed way. ——— And I

13

*f*

*f*

17

said, "Let grief ——— be a fall - en — leaf At the dawn - ing of ——— the day."

8

said, "Let grief ——— be a fall - en — leaf At the dawn - ing of the day."

17

*p*

*p*

21

*f*

*f*

21

*f*

3

*f*



25 *f* That's

gave her gifts of the mind, I gave her the secret signs, That's

25 *p*

*mf*

29 known to those Gods of stone

known to art - ists who have known true gods of sound and stone. And

29

33 And words words words to say With her own name

word and tint with - out a stint I gave her poems to say With her

33 *p*

*f* *mf*



37

Dark \_\_\_\_\_ hair \_\_\_\_\_ Clouds o'r \_\_\_\_\_ fields of \_\_\_\_\_ May

own name there \_\_\_\_\_ and her own dark hair Like clouds o'r fields \_\_\_\_\_ of May.

8

37

41

41

*f* *f* *rubato* *p*

45

45

*mp* *mp* *a tempo* *f* *pp* *pp*

On a

On a

*p* *f* *pp*



49

qui - et street where old ghosts meet I see her walk - ing now, I

qui - et street where old ghosts meet I see her walk - ing now, a -

49

53 *cresc.*

walk a - way so hur - ried - ly Be - cuase he did not love me

way from me so hur - ried - ly My rea - son must al - low. That

53 *cresc.*

*cresc.*

57 *f*

I'm on - ly clay, he's on - ly clay We'll lose our wings, —

I have loved, not as I should A crea - ture made of clay, When the

57 *mf*

*mf*



61

lose our wings, lose our wings at the dawn - ing of the day. We'll

an - gel woos the clay, he'll lose His wings at the dawn of day. When the

*f*

65

lose our wings, lose our wings at the dawn - ing of the day.

an - gel woos the clay, he'll lose His wings at the dawn of day.

69

*f*

*rit.*



# The Scrawlings on the Headstone

Nathan Davis

Piano

$\text{♩} = 86$

*con brio* ***f***

3

5

7

9



The Scrawlings on the Headstone

2  
13

13 14

15

*p* *And.*  
connected, with much rubato

*pp* *And.*

15 16

17

17 18

19

*mf* *ppp* *mf* *ppp*

19 20

21

*mf* *ppp* *mf* *ppp*

21 22



# The Scrawlings on the Headstone

3

23

mf ppp mf

25

ppp f

27

mf f

29

rit. ff p

31

♩ = 70 pp cantabile p



# The Scrawlings on the Headstone

4  
35

*mf* *f* *ff*

39

*ppp* *fff* *ppp*

Ped.

43

*fff* *pp* *fff* *pp*

♩ = 90

47

*dolce*  
*p cresc.*  
*agitato*

49

*f*



## 5

63

*p* cresc. *f* *ff* *fff*



# Quartet for the Celts

Nathan Davis

$\text{♩} = 70$

Violin 1

Violin 2

Viola

Cello

11

21

*p* *f* *subito p*

*p* *f* *subito p*

*p* *f* *subito p*

*p* *f* *subito p*



31

*f* *p*

Moderato (♩ = c. 90)

41

*cantabile f* *mf* *pizz.* *p* *agitato*

48

*mf*



55

*f* *mf* *p* *p*

*arco* *p* *3* *legitdo* *p* *cantabile* *f*

62

*p* *mf* *f*

68

*mf* *f* *mf* *mp* *f*



75

ff

ff

ff

ff

Measures 75-76: Four staves (treble, treble, alto, bass) in B-flat major. Measures 75 and 76 feature a forte (*ff*) dynamic. The music consists of quarter and eighth notes, with triplets indicated by a '3' and a bracket. A slur is present over the first two measures of measure 76.

77

*p*

*p*

*mp*

*mp*

Measures 77-80: Four staves. Measures 77-79 feature a piano (*p*) dynamic, and measure 80 features a mezzo-piano (*mp*) dynamic. The music includes eighth and sixteenth notes, with triplets and slurs. A crescendo hairpin is visible in the bass staff between measures 79 and 80.

81

*f*

*mf*

*f*

*f*

Measures 81-84: Four staves. Measures 81-82 feature a forte (*f*) dynamic, measure 83 features a mezzo-forte (*mf*) dynamic, and measure 84 features a forte (*f*) dynamic. The music includes eighth and sixteenth notes, with triplets and slurs. Crescendo and decrescendo hairpins are used in the first three staves.



Quartet for the Celts

5

$\text{♩} = 160$

88

*rit.* 3

*p* *f con brio*

*p*

*p* *dolce*

*p* *mp*

95

*mf*

*f*

*f*

102

*mf*

*mf*

*mp*



110

This musical score is for measures 110 and 111 of 'The Swan' from 'The Nutcracker'. It is written for four staves: two treble staves and two bass staves. The key signature is B-flat major (two flats). The time signature is 4/4. The music features a melody in the upper staves and a bass line in the lower staves. Measure 110 contains a crescendo leading to a fortissimo (f) dynamic. Measure 111 contains a decrescendo leading to a piano (p) dynamic. The melody in measure 111 is marked with a fermata.

118

*ff* *f* *f* *f*

*f* *mf* *f*

*p*

126

*mp*

*mf*

*f*

*f cantabile*



133

133

134

135

136

137

138

139

140

141

141

142

143

144

145

146

147

148

149

149

150

151

152

153

154

155

156



157

Measures 157-165 of the musical score. The score is written for four staves (treble and bass clefs). The key signature is B-flat major. The dynamics are marked as *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano). The music features a mix of melodic lines and rhythmic patterns, including eighth and sixteenth notes.

166

Measures 166-172 of the musical score. The key signature changes to D major. The dynamics are marked as *f* (forte). The music features a mix of melodic lines and rhythmic patterns, including eighth and sixteenth notes.

173

Measures 173-181 of the musical score. The key signature changes to E major. The dynamics are marked as *cantabile* (cantabile). The music features a mix of melodic lines and rhythmic patterns, including eighth and sixteenth notes.



181

*rit.*

12/8

189

$\text{♩} = 180$

*a tempo*

*f*

*mp*

*f*

*mp*

*f*

12/8

193

*f*

12/8



197

Musical score for measures 197-200. The score is for a quartet in D major (two sharps). It features four staves: Treble, Alto, Tenor, and Bass. Measures 197-199 show complex rhythmic patterns with eighth and sixteenth notes, often beamed together. Measure 200 shows a continuation of these patterns. The key signature is D major (two sharps).

201

Musical score for measures 201-204. The score is for a quartet in D major (two sharps). It features four staves: Treble, Alto, Tenor, and Bass. Measures 201-204 show complex rhythmic patterns with eighth and sixteenth notes, often beamed together. The key signature is D major (two sharps).

205

Musical score for measures 205-208. The score is for a quartet in D major (two sharps). It features four staves: Treble, Alto, Tenor, and Bass. Measures 205-208 show complex rhythmic patterns with eighth and sixteenth notes, often beamed together. The key signature is D major (two sharps).



209

209

210

211

212

*f*

*f*

*f*

*f*

213

213

214

215

216

217

217

218

219

220



221

225

225

231

231

232



237

*p* *ppp*

*p* *ppp*

*p* *ppp*

*p* *ppp*

245

*ffff* *pp*

*ffff* *pp*

*ffff* *pp*

*ffff* *pp*